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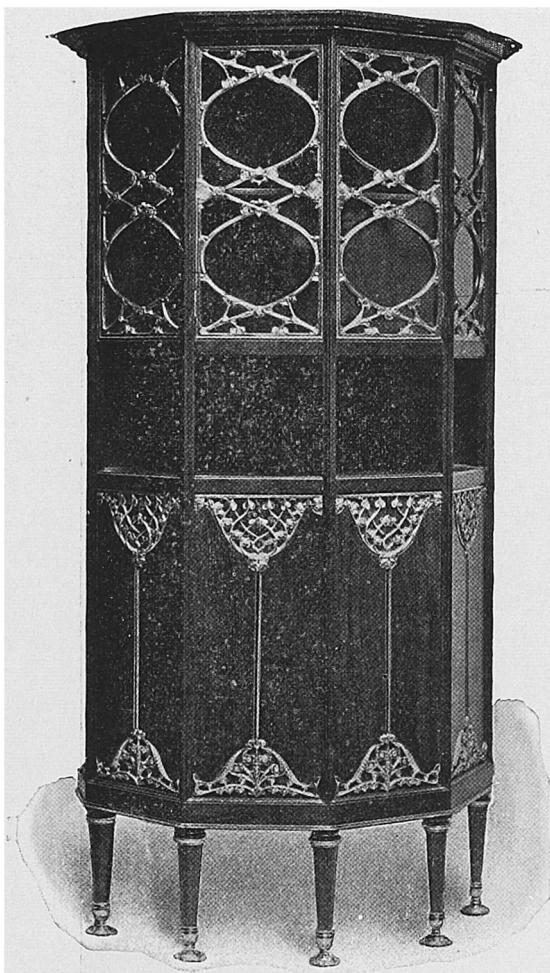
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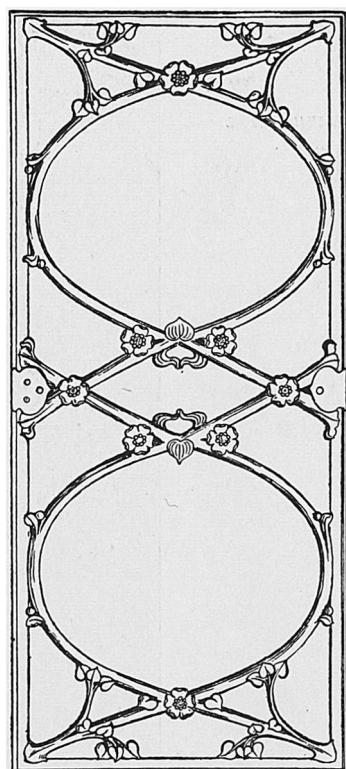
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SASCHA SCHNEIDER



BENSON METAL WORK
ON A CABINET



TRACERY OF
CABINET DOOR

should be carefully considered so that it harmonises with its surroundings and has its own place in the decorative scheme. Not even a keyhole escutcheon or a finger plate should be regarded as a thing of no account.

an arcading of metal with delicately wrought tracery is placed upon the mirror. The result in Mr. Benson's hands is often admirable, but this method of decoration is one that needs to be applied with the greatest taste and reticence. In the hands of designers and makers of the baser sort applied ornamentation so easily becomes vulgar and flamboyant. It cannot be too strongly urged that a piece of furniture that is badly proportioned and intrinsically weak in design will never be made beautiful by any amount of applied ornament.

The great thing to remember in considering the metal work of a room or of a piece of furniture is that everything, large or small,

SASCHA SCHNEIDER,
BY THE
COUNT DE SOISSONS

'WHY did not Art go with you to the grave ? When you closed your eyes, light for Art was also quenched,' exclaimed Vasari, exasperated at Raphael's death. Thus people exclaim, every time they see a change in the manifestation of human activity, to which they had become accustomed.

And in the meantime, humanity continues to live ; splendid civilisations pass away, individuals and nations perish—but work and development

SASCHA SCHNEIDER

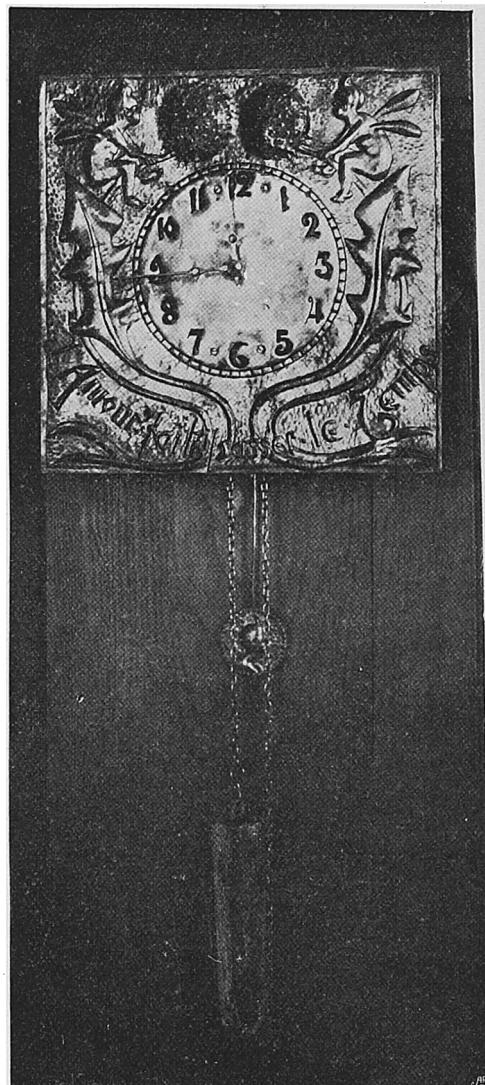
continue, ever producing, if not better, at least each time, newer works. And he who cares for the durability of human existence should never despair, never regard the disappearance of certain forms of life as the disappearance of the principle of life itself.

Therefore writers on æsthetics and critics should not be alarmed at the appearance of new and different talents, producing works different from those that meet with popular applause ; on the contrary, their appearance should rejoice everyone, who cares for the further development and existence of art.

To this class of original talent, belongs Sascha Schneider, born of German parents, although under the sceptre of the Tsar, but who acquired his art in the country in which Dürer philosophised for some time, not far from Leipzig, the home of another artist-philosopher, Max Klinger, and where the painter-thinker Stuck exhibits such pictures as *War* and *Sin*.

It appears that although Russian subjects are governed absolutely in matters of politics, they are free from prejudices, and look down on Eastern Europe, its history, ideals, education and civilisation.

It can be truthfully admitted, that in Sascha Schneider are united the qualities of a Russian, who is a born philosopher, and of a German, who is a born thinker, both of which qualities are almost totally destitute of the spirit of observation, and of the capacity of receiving direct impressions from Nature. More especially



COPPER FACED CLOCK
BY MRS. STARKIE GARDNER

are they incapable of catching and remembering the short-lived phenomena of movement and expression.

These two propositions once accepted, it is easy to understand Sascha Schneider's art and its didacticism, which comes not from without, but from within the artist who has lately acquired a certain renown, especially in Germany, where the critics still insist upon the 'higher and nobler tendencies' in art. This point of view, however, is diametrically opposed to that of the French, which asserts that the less the effort of the brain in the production of a work of art, the greater the pleasure derived therefrom.

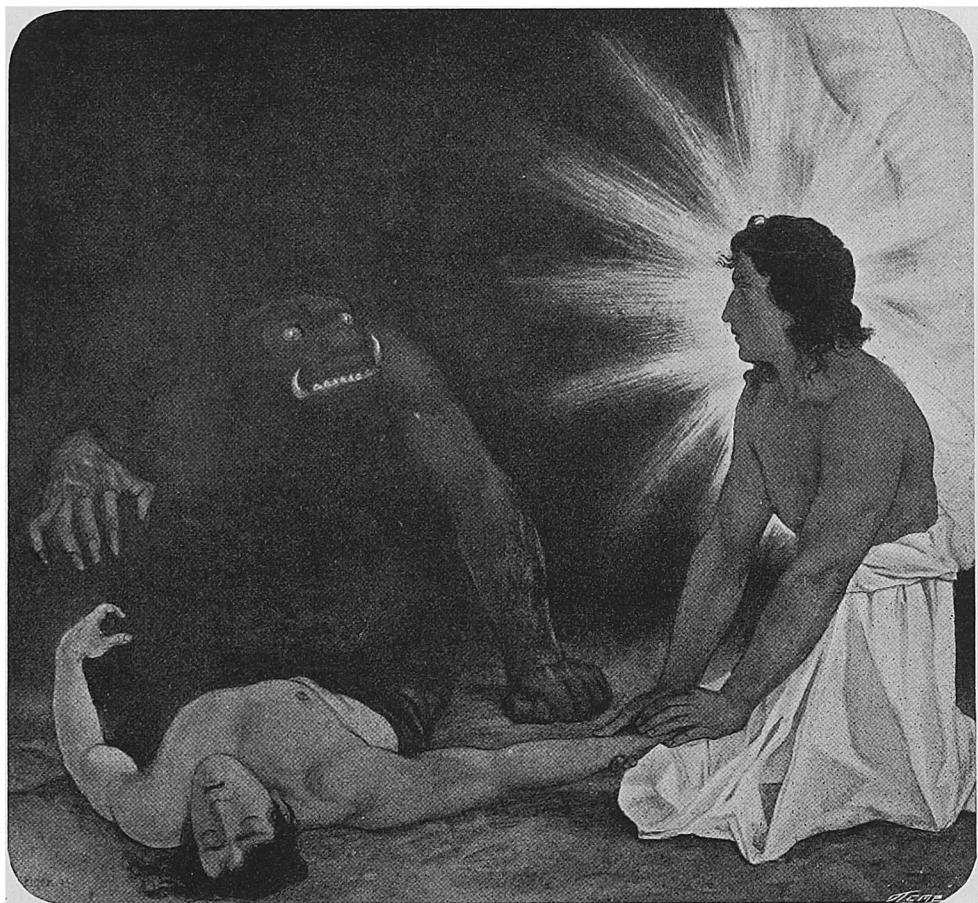
I do not intend to argue as to which point of view is superior, or rather, which is the more correct ; but I shall admit, that the words of Goethe in his prologue to Faust, can be applied to art :—

*'So schreitet in dem engen Bretterhaus
Der ganze Kreis der Schöpfung aus,
Und wandelt, mit bedächtiger Schnelle,
Vom Himmel, durch die Welt zur Hölle!'*

Art embraces the entire material world, as well as the world of imagination. The whole man, and all nature can be manifested by art, under this one condition: that it bears the stamp of genius, or at least of talent. This is the only criterion for deciding whether a work is artistic, and if so, to what extent.

The idea, the conception of the subject, acts in the artist in the same manner as the powerful volcanic forces act in pushing the

ALLEGORICAL PAINTING



THE STRUGGLE FOR A SOUL
BY SASCHA SCHNEIDER

summits of the mountains from the surface of the globe.

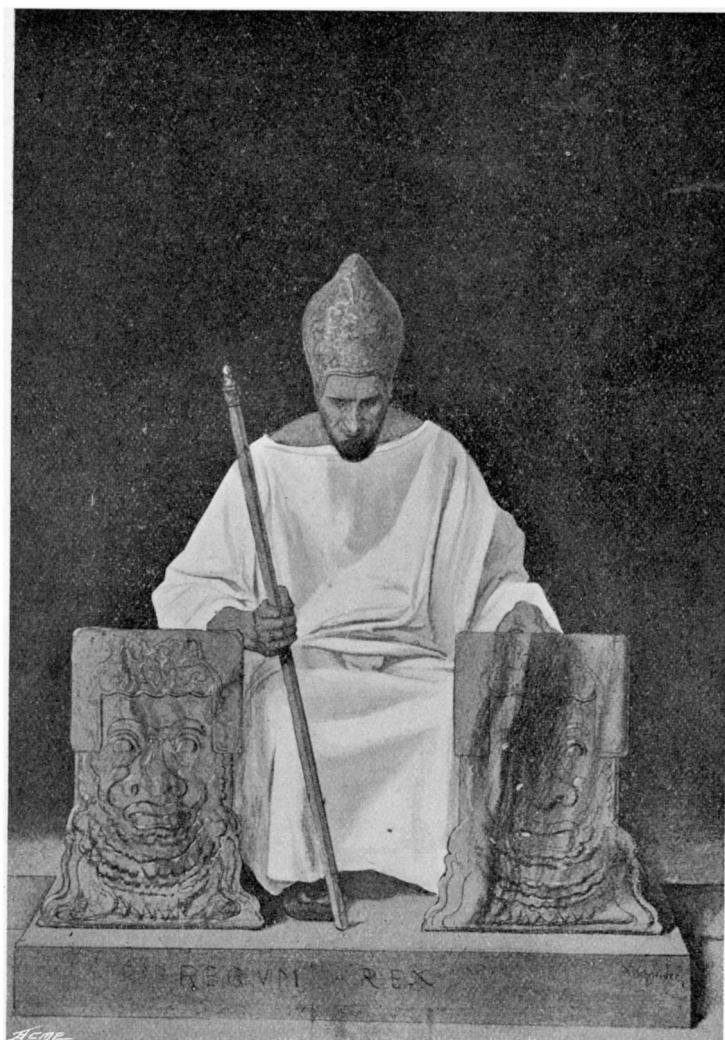
No matter whether the artist drives a span of horses soiled with mud into the ideal castle of 'historical' painting, or whether he soars on the wings of imagination through the mob of 'realists'—provided only that he brings something new, something original to art—he has a right to exist. The works of Raphael and Rembrandt, Puvis de Chavannes and Monet, represent only different sides of nature, seen through different temperaments, and this is Art. The relative differences of those works depend on the talent of their creators, and on the moment of the development of art in which they were created; because, although geniuses are not born every day, the general level of art rises—it becomes more and more complete—it represents nature more and more, and from a greater number of sides.

I do not intend to say that Sascha Schneider has introduced something new into the realm of art, for its history teaches us that already in 1370 A.D., in that most artistic country, Italy, a painter, Andrea Cione, called Orcagna, successor to Giotto, had produced, by means of colours, lights and shadows, an allegorical epopea, and in those painted songs he spoke with a voice of thunder about the heights and depths of the earthly life, and of the other life. On the wall of Campo Santo, in Pisa, can be seen his famous *Triumph of Death*, that stirs the fancy of the spectators. I have already mentioned that very German artist, Albrecht Dürer, and coming to the present time, Max Klinger was known before Sasha Schneider's cartoons appeared. But it must be admitted that there is a 'something' in the quaint creations of this artist, and that this 'something' which could be translated into 'talent,' has won for him a



CHRIST IN HELL
BY SASCHA SCHNEIDER

THE ARTIST



HIS FATE
BY SASCHA SCHNEIDER

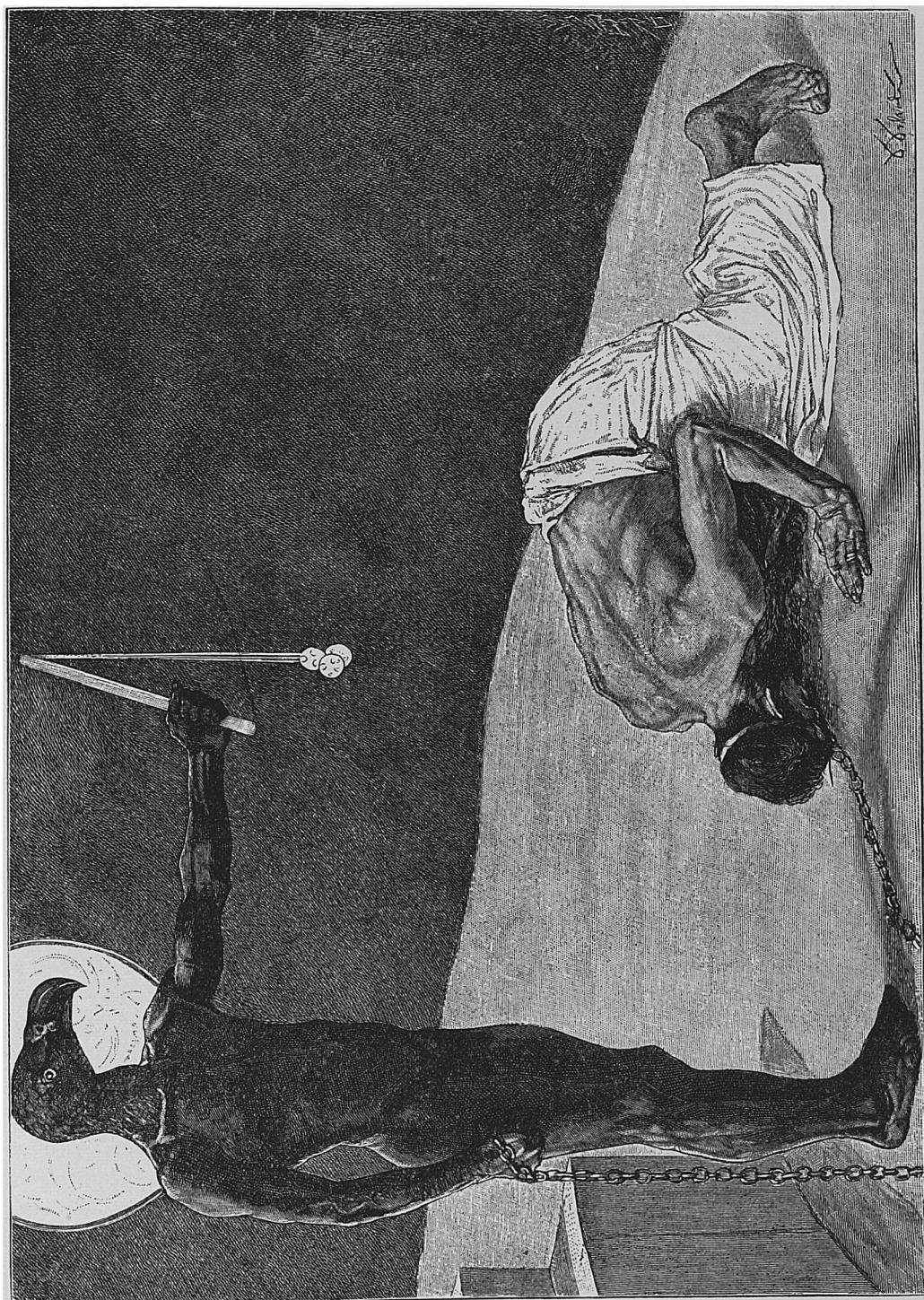
certain position in the world of art, and has also prevented Sascha Schneider from letting himself be carried away by the stream of archaic painting, which started in England and reached even the continent. He did not imitate the masters of the early renaissance, such as Filippo Lippi, Botticelli, Ghirlandajo and others.

To-day this direction in art has passed. It is now only cultivated by a swarm of imitators, who, having divested it of all virtues, have only succeeded in creating a 'new,' disagreeable form of cheap art. Girls painted according to a certain style, lilies, thorns, angels, and devils, hurt artistic taste, and must be swept as trash from the temple of Apollo.

Sascha Schneider does not clothe his conceptions in pre-Raphaelite forms, and although

there is no realistic tendency in his coloured cartoons, although there is no style in the lines of his drawings, yet it is not reduced to artificial *naïveté* and mediæval simplicity. He draws according to nature, with an evident effort to make a good copy. His style of drawing suggests rather the time of the later renaissance, and the cartoons of Cornelius and Kaulbach, or even those of Ingres, although his recent academic studies have many faults of heavy drawing.

Some of his figures, notwithstanding their originality of conception and consciousness of execution, lose much from the too brutal idea of movement, and the bad proportion of the figures. Despite a good knowledge and study of the human form, there are in his drawings



MAMMON AND HIS SLAVE
BY SASCHA SCHNEIDER

SASCHA SCHNEIDER

some homely, dumpy types of very stubby men, whose general character in the whole structure of the body is not in proportion with the head. This is the case with Christ, in the cartoon 'Consumatum est,' with St. John in the same cartoon, and with Judas, in the cartoon called 'A Meeting.'

On the other hand, in the cartoons 'A Thought about Infinity,' 'An Anarchist,' 'Men of genius in History,' and 'Contrast,' he has drawn splendid figures of nude men, and produced real masterpieces, and while his artistic fancy makes us think of the Orient, the way in which he draws the human figure reminds us of Italy.

A singular peculiarity of Sascha Schneider is, that he does not care for the soft, graceful lines of the female figure, and the only woman's figure drawn by him is 'Night,' in which the heaviness and strength of the body suggest rather those of men. Let us hope that Sascha Schneider was influenced neither by Count Tolstoi's denunciations of sensuality in art, nor by reading the bilious utterances of Brunetière in his *L'Art et la Morale*, for exactly the same strong arguments could be found to prove that the nude figures of men might be likewise sensual.

Sascha Schneider's cartoons, such as 'The Meeting,' 'Judas Iscariot,' 'Christ

in Hell,' prove that he also is walking along the path of mysticism, which in later times has become an article of commerce. Religious tendencies and simplicity are spread among Parisian newspaper men, playwrights, and novelists. Such men as Armand Sylvèstre, or Theodore

de Wyzewa, are playing at writing up Christian dogmas and legends, while painters, such as Dagnan Bouveret, try to bring the Blessed Virgin nearer to the people by clothing her in dresses, almost the same as those worn by the peasantry in certain provinces, whilst Lhermitte represents Christ in a country school.

The same movement is to be seen among the German painters. Max Klinger has painted 'Christ on Olympus'; Fritz von Uhde has placed Christ in a working-man's house. Amongst the writers, Herman Sudermann has written a biblical 'Johannes,' whilst the author of 'The Weavers' has, in 'Hannele,' displayed pictures of paradise.

We see that the artists are longing for some great ideas in that new direction. They think that for this symbols are necessary to illustrate the old great ideas in a new form, and therefore they are especially fond of Christian ideas and symbols, although it does not follow that an artist employing such symbols, has a religious or church character. They do not depict stories, as was the case during the renaissance; their work is different: it has an artificial character full of *naïveté*.

Sascha Schneider freely employs Christian legends and Catholic symbols to express modern ideas, although these ideas are sometimes in

contradiction to the symbols and legends. Thus he is, in some way, in the same case as were the artists who, in former times, employed the Greek mythology and its symbols, and used the figures of that old civilisation without any religious mixture. Sascha Schneider does not



THE LORD OF THIS WORLD
BY SASCHA SCHNEIDER

MYSTICISM

THE PRINCE OF THE DAMNED
BY SASCHA SCHNEIDER



confine himself exclusively to Christianity ; his fancy travels to Egypt, Assyria, and Greece. There is always an idea beneath his art : the weeping of the man tormented by grief, by the problems of humanity, by the mystery of fate, the contradictions of Justice, the cruelty of death, and the uncertainty of hope. One can distinctly see in his work his inquisitive 'Why?' The ideas most attractive to him are ethical problems, and in his work there is not only a great deal of fancy, but also of criticism, compassion, and pity.

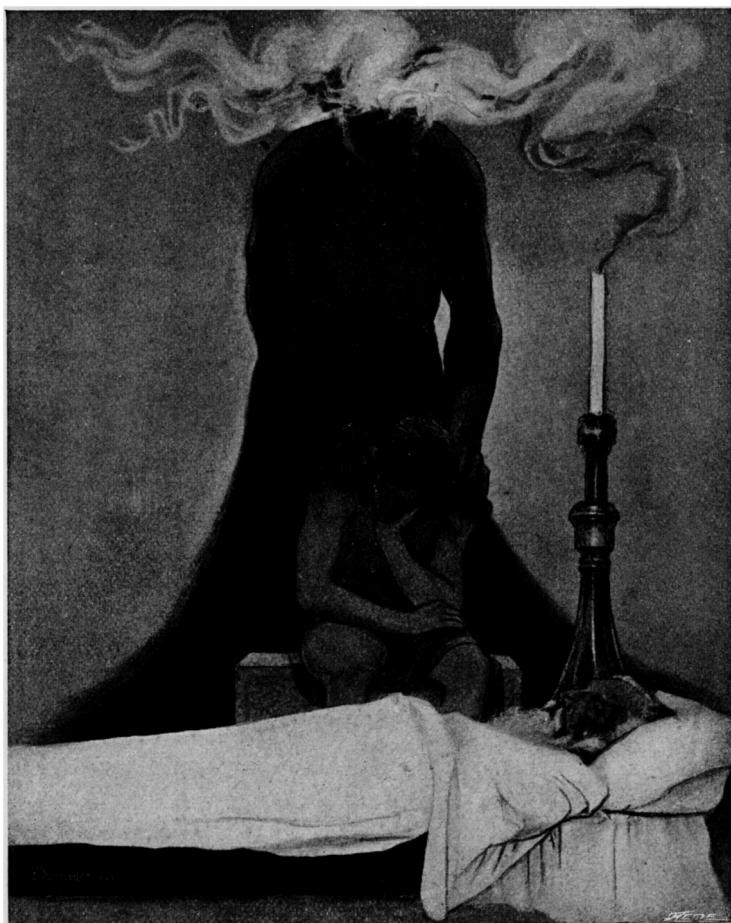
The assurance in the selection of the means, and the excellence of the drawings, united with gravity, scarcely permit it to be believed that the creator of those really remarkable cartoons is only a youth, but on the other hand, it is only his age that can explain the energy, daring, and sometimes even exaggeration of his conceptions. Here we have not to deal with a grey wiseacre,

or cautious calculator, but with an artist drawing his inspirations from a fiery and very rich imagination.

Looking on those stirring pages, one naturally supposes that the artist has suffered much, has known much bitterness, and thought about many things. Indeed, his first steps along the thorny path of art were cramped by a hard struggle for existence, and a bitter fight against the *Pickelhaube* rising in Germany, even against art, in the shape of pictorial, dynastic, and historical manifestations.

Baron von Sedlitz, having recognised Sascha Schneider's talent, rescued him from the clutches of a disreputable picture-dealer, and provided him with the means of independence. Being independent, the artist was able to spread the wings of his talent, and soar towards the heights of his original imagination, which imagination carried him into such incomprehensible regions

THE WORK OF SASCHA SCHNEIDER



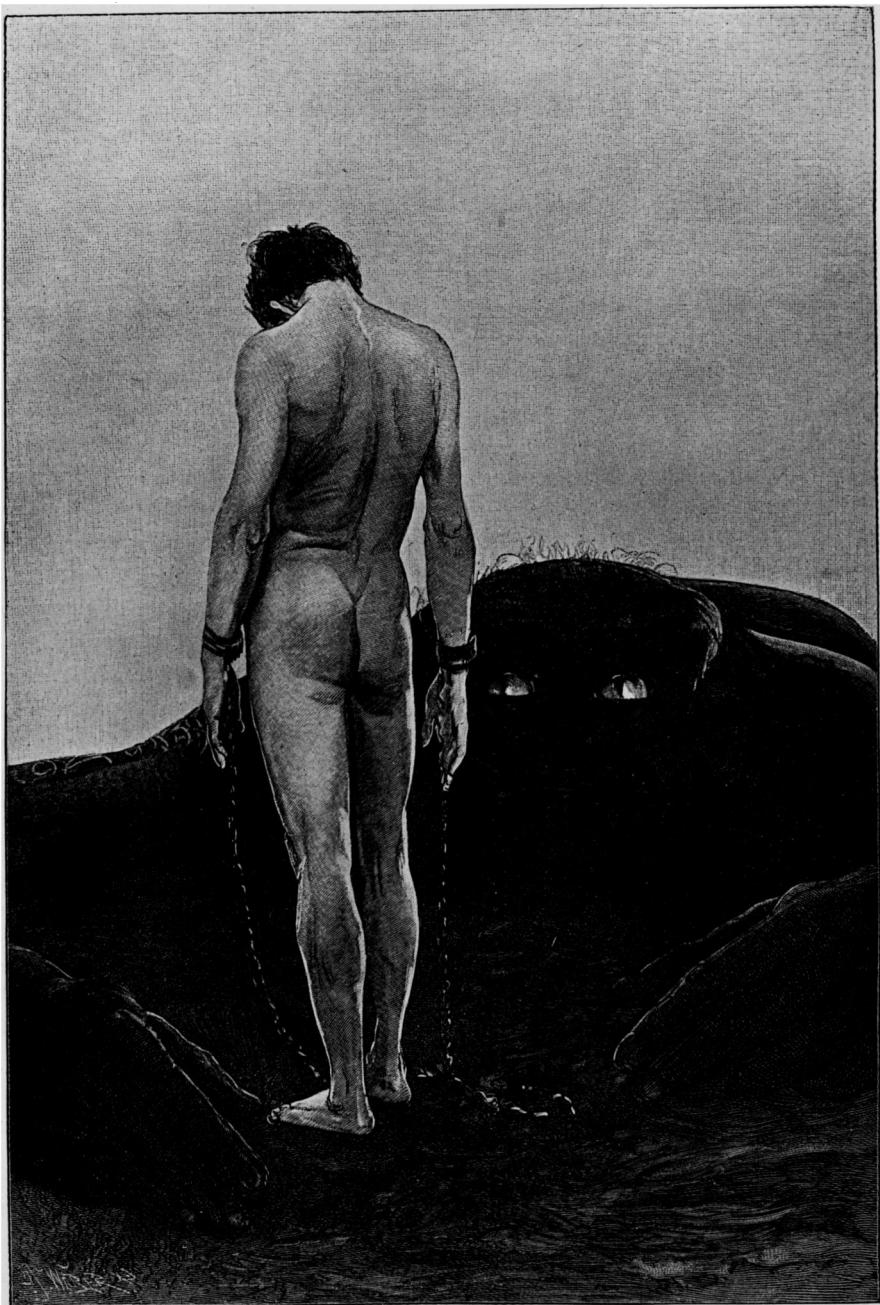
GRIEF
BY SASCHA SCHNEIDER

that to understand his cartoons, some explanation is necessary.

The cartoon called 'Judas' is not merely a study, representing a type of traitor, it expresses also the psychology of a man, who, having committed a dreadful blunder for low reasons, acknowledges it, and hence his suffering. The source of his tortures is in himself, in his conscience. His head bent, looking down on the ground so as not to meet the looks of others, and to avoid seeing the Cross, Judas walks aimlessly forward, wishing to forget his fault, if it be but for a moment. But he meets another torture ; it seems to him that he is walking over the scattered silver coins with which his treachery was paid. The reproaches of his conscience pierce him like branches of thorn. Then the hot silver burns him like the fires of hell. Then, amidst flames and smoke,

the figure of Christ appears--this represents the great idea--'redemption of sinners.' The legend says that, seeing Judas's repentance, Christ forgave him.

'The Meeting' represents a fragment of the Last Judgment. To the left sits Christ, calm and majestic. Behind him stand two angels ; one of them holding the Cross, the other the Crown of Thorns. Christ is looking enquiringly at the man kneeling before him : the face of that man expresses great suffering ; his hands are stretched forth, as though beseeching pardon. In his left hand he holds a bag, on which there is the Roman cipher XXX. It is the symbol of Judas. In the movement of that figure two sentiments are expressed : intense despair, and silent entreaty for pardon. Behind Judas the artist has placed the devil, who is waiting for his soul, but there is also an angel clad in a robe composed of eyes,



THE FEELING OF DEPENDENCE
BY SASCHA SCHNEIDER

THE GLASGOW EXHIBITION

which signifies a knowledge of everything. 'Men of Genius in History,' and 'Christ in Hell' are conventional, and there is more of theatrical than of monumental elements in them.

Sascha Schneider is fond of Assyrian motives, whether he represents 'The Lord of this World,' who, powerful and cold, is leaning on his throne and trampling on the head of Jesus, that is crowned with thorns, or whether he is drawing the gate ornamented with horrid heads, with beards in the shape of wedges—the Assyrian type comes out very strikingly, and awakes the association of ideas intended by the artist, which remind us of tyranny, licence, orgies, and luxury. And in front of such a Babylon stands a young man—both arms are raised above his head on which he carries a bomb, that will soon destroy this city of disorder. This city has stood for thousands of years, and resisted all storms, but it will not be able to resist that demon of destruction, that, being both blind and merciless, will destroy it, together with its corruption.

The state of the soul of a youth crushed down by the horrible figure of 'Grief,' standing beside the corpse of an old man, and the cartoons entitled 'The Feeling of Dependence,' and the 'Prince of Damnation,' are perhaps the most original.

'Mammon and his Slave' transfers us into Egypt, for, by representing Mammon with the head of a hawk, and the powerful beak of a bird of prey, he reminds us of the Egyptian god. In his left hand is a whip, with gold coins hanging to the lashes, which he is holding over a slave lying at his feet; in his right hand are chains. We must also mention 'The Fight for a Soul,' and 'The Thought about Infinity,' the latter being the best expression of that intense longing for the beautiful, and for liberty, that longing which is the soul of all Sascha Schneider's creative power.

Had I followed the idea of certain writers on art, who, like Renan, for instance, claim that the idea in Raphael's pictures is not of much importance, and that the only thing that carries weight is the picture itself, I should have paid no attention to Sascha Schneider's art. But I consider that art is one of the means by which the human *Ego* can be expressed, consequently

it must contain all the elements of which man is composed. An artist strives to express himself in his art; seldom, however, are there to be found such perfect artistic natures that they possess absolute harmony between their *Ego* and the art that has to express it; but there are some natures for which one art is not sufficient. Many artists, from the time of the renaissance downwards, have been at the same time sculptors, painters, poets, architects, and engineers. But when an artist, who possesses a complicated nature, has only one art, he will strive to put the whole of his *Ego* into the one art that he can grasp. An artist who does not possess analytical capacity, and who has not a theoretical judgment in questions of his own art, is able to blunder about the strength of its means; he may desire to found, through his art, as Wagner desired to found by means of his music, a new religion, or to reform morals; he may think as Kaulbach did, that 'his historical phrases' will convince someone; we can pardon them this much more easily, because, despite of everything, their works possess great merit, but we cannot pardon the critics who applaud their mistakes.

Sascha Schneider has found the way to express his *Ego*, and although his mode of expression is somewhat too heavy, too Russo-German, too enigmatical, it is nevertheless strong and eloquent, and sometimes vehement, like the art of that other draughtsman-philosopher with the sad, thoughtful forehead, Felicien Rops, whom we have recently lost.



ARTS AND CRAFTS AT THE GLASGOW EXHIBITION

BY W. FRED

I MUST confess it is not a pleasant task to write on decorative art at the Glasgow exhibition. Every hour passed at this fair recalls memories of the Paris Exhibition, and—let it be frankly stated—in every respect, especially as regards quality, every section of the Paris exhibition offered more to the public than the whole industrial hall at Glasgow. The Paris fair has come in for its share of blame, but with every day that has passed since, the harsh